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Marcel Ray Duriez: A Documented SoundClick Music Archive

Marcel Ray Duriez 12 min read · 1 day ago

The SoundClick record of Marcel Ray Duriez's music provides a measurable snapshot of a much larger independent musical archive. Rather than representing a single successful recording, the statistics show sustained activity across numerous compositions, recordings, covers, studio experiments, improvisations, and projects. The current SoundClick data records **34,767 all-time streams**, while the chart history contains **110 songs with documented peak positions**. Together, these figures provide a concrete record of listeners interacting with Duriez's music and of individual recordings reaching notable positions within SoundClick's genre and subgenre charts.

The chart history is particularly significant because it demonstrates that the catalog has appeared repeatedly within competitive SoundClick rankings. Among the historical positions supplied, **DURIEZ ALBUM 23 reached #2 in its subgenre and #24 in its broader genre**, while *Fight of the Bumblebee (Long*

Take) reached **#3/#11**, and *Jazz Recoding Marcel Ray Duriez Trumpet and Barito* reached **#3/#14**. Other Duriez recordings repeatedly reached the top ten of their respective subgenres. These are historical peak positions rather than claims about where the songs currently stand; SoundClick's current display identifies them as previous peaks for recordings that are no longer in the charts. This distinction is important because it preserves the difference between a historical achievement and a current ranking.

The archive also illustrates the unusual breadth of Duriez's musical output. The charted recordings include material associated with jazz, alternative and avant-rock, covers, trumpet performances, studio recordings, experimental pieces, albums, improvisational material, and recordings with highly individual titles. Examples include *Stairway To Heaven Solo*, *Hey Joe, Fight of the Bumblebee (Long Take)*, *The Wind Cries Mary*, *everlong cover*, *U2*, *Duriez Jazz 8*, *DURIEZ ALBUM 23*, and numerous recordings identified as Duriez Recording Studio or recording-session works. The titles themselves suggest an archive that documents not merely polished finished compositions but also the process of experimentation and musical exploration. In that sense, SoundClick functions as part of a larger musical record of Duriez's creative development.

The streaming figures add another dimension to that history. The SoundClick account currently displays **34,767 all-time streams**, with the top recording in the supplied list, *!34*, accounting for **24,837 streams**. Other recordings include *!77* with 1,186 streams, *everlong cover* with 363, *!c41* with 336, and *Finging Foo 23* with 185. Additional recordings accumulated smaller but measurable audiences, including *After the Record 21*, *3,329 494*, *U2*, *vocals*, *Stairway To Heaven Solo*, *Fight of the Bumblebee (Long Take)*, and *DURIEZ ALBUM 23*. These numbers should be understood specifically as the SoundClick statistic displayed as streams; they should not be combined with

downloads or views unless those separate statistics are documented independently.

The newest example, *NightShift- 16*, demonstrates that the archive is still active rather than being solely historical. Uploaded on **September 27, 2026**, the 9-minute-19-second, 320-kbps MP3 reached **#72 in the main charts** and **#12 in its Avant Rock subgenre** at the time of the supplied record. Its appearance alongside more than one hundred historical chart entries creates a useful continuity between Duriez's earlier SoundClick recordings and his current work. The present ranking is not his highest recorded chart position, but it is evidence that new material continues to enter the same public musical ecosystem.

Taken together, the SoundClick information documents a substantial independent recording history: **34,767 all-time streams, 110 recordings with documented historical peak positions, a highest supplied subgenre peak of #2, a highest supplied genre peak of #11, and a currently charting Avant Rock recording in *NightShift- 16*.** The numbers do not by themselves establish artistic quality or broader commercial success, but they do establish something more concrete: a persistent body of publicly measurable musical activity. Across albums, covers, jazz performances, experimental recordings, studio sessions, improvisations, and newer releases, the SoundClick archive preserves evidence of Marcel Ray Duriez using music as an ongoing form of creative production rather than as a single isolated project.

The Longest Digital Album Directory: An Archive of an Extraordinary Musical Experiment

LongestDigitalAlbum directory listing on the Internet Archive

The Internet Archive directory identified as **LongestDigitalAlbum** is more than a simple folder containing audio files. Viewed as an archival object, it represents an unusual intersection of music production, digital preservation, documentation, personal creativity, and the changing definition of what an "album" can be in the digital age. The directory is associated with the extensive musical work of **Marcel Ray Duriez**, an independent musician, composer, guitarist, writer, and producer from Northern Cambria, Pennsylvania. Public descriptions of the project connect the directory with Duriez's large-scale musical catalog and with his effort to document an exceptionally long-form digital music project. (Marcel Ray Duriez)

The importance of the directory is therefore not simply measured by the number of files that appear within it. Its deeper significance lies in what the collection represents: the transformation of music from something traditionally packaged as a finite physical object into something that can exist as an enormous, continuously expanding digital body of work. A conventional album might contain ten or twelve songs and occupy less than an hour. The LongestDigitalAlbum project deliberately challenges that expectation. It asks a much larger question: **At what point does an album stop being an album and become an archive, catalog, musical environment, or body of work?**

That question makes the directory particularly interesting.

From the Album to the Archive

For most of recorded-music history, the word *album* implied physical limitations. Vinyl records had limited playing time. Compact discs had a defined capacity. Even the cassette era encouraged musicians to think in

terms of sides, running time, sequencing, and finite collections. Digital technology fundamentally changed those boundaries.

An Internet Archive directory has almost the opposite philosophy. Rather than presenting a single physical object, it can contain many individual digital objects: audio recordings, documentation, metadata, artwork, text, and other supporting materials. The LongestDigitalAlbum directory consequently functions as a kind of digital container for a musical project that is much larger than the traditional album format.

Duriez's own published descriptions have varied over time as the catalog expanded. Public sources describe thousands of recordings, with different counts appearing at different stages of the project's development. One Bandcamp description, for example, describes a 5,000-song full album, while another later description discusses a catalog of approximately 6,000 songs. (Marcel Ray Duriez) A later public account describes more than 6,500 songs and a 296.3-hour version of *Duriez*. (Marcel Ray Duriez)

Those changing numbers are actually important to understanding the directory. An archive is not necessarily a frozen snapshot. It can document an evolving project.

The directory therefore should not be understood merely as "one album with a very large number of songs." It is better understood as the **archival infrastructure surrounding an enormous musical undertaking**.

A Digital Record of Creative Production

One of the most remarkable aspects of the project is its sheer volume. Public descriptions state that Duriez recorded thousands of original pieces while

working across instruments including guitar, keyboards, drums, vocals, ukulele, and trumpet. (Marcel Ray Duriez)

This breadth changes the way the collection can be interpreted.

A conventional album usually represents a period of selection. A musician writes many ideas, records numerous takes, rejects some material, develops other material, and eventually chooses a limited number of songs for release. The album is the final product of that process.

The LongestDigitalAlbum concept turns that relationship upside down.

Instead of emphasizing scarcity and selection, the project emphasizes **accumulation**.

Every additional composition becomes part of the historical record. Every recording contributes another piece to the overall musical landscape. Rather than asking which ten songs best represent the artist, the project attempts to preserve an enormous portion of the artist's creative output within a single digital framework.

That makes the directory valuable as a record of creative productivity as much as a collection of music.

The Significance of the Internet Archive

The Internet Archive is particularly appropriate for a project of this type because its fundamental purpose is preservation and access. The organization has become one of the most important repositories for digital cultural material, providing an environment in which large bodies of

information can remain accessible beyond the limitations of an individual computer or commercial platform.

The LongestDigitalAlbum project takes advantage of that archival philosophy.

The directory is not merely a streaming page. It is a visible digital structure. A listener can approach the project as music, while a researcher can approach it as documentation. Someone interested in the artist's development can examine the associated recordings and supporting materials. In this respect, the archive becomes a bridge between **artistic experience and historical evidence**.

Duriez's public writing specifically identifies the directory as the location for logbooks and documentation associated with the musical project. (Marcel Ray Duriez) That distinction matters. A musical achievement is difficult to understand solely from a promotional statement. Documentation provides a way of examining the underlying work.

The archive therefore serves two audiences simultaneously.

For the listener, it is a place to hear music.

For the researcher, it is a place to examine evidence of the project's scale and development.

The Logbook as Part of the Artwork

One of the most interesting features surrounding the LongestDigitalAlbum project is the emphasis on documentation.

Duriez's published material describes logbooks containing information concerning releases, tracks, durations, platforms, dates, and listening information. (Marcel Ray Duriez)

This is significant because documentation changes the nature of the project.

The recordings are the creative output, but the logbooks create a **chronology of creation**.

A song without context is simply a recording. A recording accompanied by a date, title, duration, release information, and associated documentation becomes part of a historical sequence. The researcher can begin asking questions about productivity, development, repetition, experimentation, and artistic evolution.

This is similar to the difference between seeing a finished painting in a gallery and examining an artist's studio archive containing sketches, drafts, studies, notes, and completed works. The finished object tells one story. The archive tells another.

The LongestDigitalAlbum directory belongs to the second category.

It gives the project a documentary dimension.

Redefining "Album"

Perhaps the most intellectually interesting question raised by the archive is the meaning of the word *album* itself.

The modern music industry inherited the album concept from physical media. But digital distribution has made the boundaries increasingly flexible. A digital release can contain a handful of songs, hundreds of songs, or, in an extreme experiment such as Duriez's, thousands.

At that point, the vocabulary begins to strain.

Is it still an album?

Is it a catalog?

Is it a collection?

Is it an anthology?

Is it an archive?

The answer may be that it can function as all of these simultaneously.

Duriez's project deliberately uses the language of the album while exploiting the virtually unlimited capacity of digital storage. His public materials describe the recordings as a single enormous body of work while also discussing individual albums, songs, releases, and catalog entries. (Marcel Ray Duriez)

This creates a fascinating tension between **traditional musical terminology and digital-era reality**.

The physical album was constrained by material limitations.

The digital album is constrained primarily by organization, discoverability, storage, and the willingness of the creator to continue producing.

The LongestDigitalAlbum project pushes those boundaries to an extreme.

Music as an Archive of a Life

There is another dimension to the project that cannot be reduced to statistics.

A huge musical catalog inevitably becomes a kind of autobiography.

Every period of intense composition reflects something about the person producing it: interests, moods, experiments, technical development, musical influences, ambitions, and changing approaches to sound.

Duriez's broader artistic identity encompasses writing, visual art, education, research, and music. His musical catalog consequently exists alongside other large creative bodies of work rather than in isolation.

The LongestDigitalAlbum can therefore be understood as one component of a much larger creative archive.

The significance is not necessarily that every individual recording will be treated as a masterpiece. Large archives do not work that way. The

significance is that the archive preserves **the breadth of the experiment**.

In a traditional career retrospective, an artist's most important works are usually selected by the artist, critics, curators, publishers, or historians.

In an enormous digital archive, the selection process is different.

The archive can preserve the abundance itself.

That abundance can later become the subject of scholarship.

The Challenge of Scale

There is also an important practical dimension to a collection of this size.

Thousands of songs are difficult to hear in their entirety. Even if individual tracks are short, the cumulative running time can extend into hundreds of hours. Public descriptions of the project have cited running times ranging from hundreds of hours to substantially larger figures as the catalog has expanded. (Marcel Ray Duriez)

This creates a paradox.

The project is designed to be listened to, but its size makes complete listening extraordinarily difficult.

Consequently, the archive becomes something that must also be **navigated**.

Titles, metadata, filenames, dates, durations, playlists, catalogs, and documentation become essential. In a small album, the listener can simply

press play. In an enormous digital archive, information architecture becomes part of the listening experience.

This is one reason why the directory itself is so important.

The directory is not just where the music happens to reside. It provides the structural framework that makes a collection of this magnitude manageable.

Preservation Versus Promotion

Another distinction deserves attention.

A promotional website tells people what an artist wants them to know.

An archive preserves material that can be examined.

Those functions overlap, but they are not identical.

Duriez's personal websites and Bandcamp pages naturally emphasize the artistic story of the project, while the Internet Archive provides a more documentary environment. His Bandcamp material describes the project in promotional and artistic terms, including its enormous song count, instrumentation, genre range, and relationship to the idea of a record-breaking album. (Marcel Ray Duriez)

The archive complements those statements by providing the underlying digital material.

This is why the LongestDigitalAlbum directory has value beyond publicity.

It gives future listeners and researchers something concrete to investigate.

A Record of the Digital Music Era

Historically, projects like LongestDigitalAlbum also illustrate how profoundly digital technology has altered artistic production.

A musician working before the digital revolution faced substantial costs for recording tape, studio time, duplication, physical manufacturing, storage, and distribution. A project involving thousands of recordings would have required an extraordinary physical infrastructure.

Digital recording dramatically reduced some of those barriers.

A single individual can now create, store, copy, distribute, and preserve enormous quantities of recorded material. The Internet Archive can then provide a public repository capable of making that material available to people far beyond the artist's geographical location.

The result is a new kind of cultural artifact.

The LongestDigitalAlbum project could not have existed in anything resembling its present form without digital recording and digital archival infrastructure.

It is therefore not merely a story about one musician.

It is also a story about what happens when technology changes the economics and physical limitations of creativity.

Why the Directory Matters

The most important way to approach the LongestDigitalAlbum directory is therefore not simply to ask, “How many songs are there?”

The better question is:

What does it mean for one artist to preserve such an enormous body of original music as a single accessible digital project?

The answer involves several layers.

It demonstrates extreme creative productivity.

It documents an individual’s musical experimentation.

It preserves recordings that might otherwise exist only on personal storage.

It provides a chronological and documentary framework.

It challenges traditional definitions of an album.

It illustrates the possibilities of digital distribution.

And it creates a historical record that can potentially be examined long after the circumstances surrounding its creation have changed.

That last point may ultimately be the most important.

Conclusion

The **LongestDigitalAlbum** directory on the Internet Archive is best understood as an intersection of music, technology, documentation, and personal artistic history. It is associated with Marcel Ray Duriez's exceptionally large musical catalog and his effort to present thousands of original recordings within an unusually expansive album framework. Public documentation describes the project in different stages and with different numerical measurements, reflecting the fact that the catalog has developed over time. (Marcel Ray Duriez)

The directory itself represents something larger than a conventional release.

It is an archive.

It is a catalog.

It is a listening environment.

It is a documentary record.

And, in a broader cultural sense, it is an experiment in redefining what a musical work can become when physical limitations disappear.

The traditional album asks a musician to choose a limited number of pieces and place them together.

The LongestDigitalAlbum project asks a different question: **What happens when the archive itself becomes the album?**

That is ultimately what makes the directory interesting. Its significance does not depend solely on a particular numerical record or on whether every

listener can hear every recording. Its importance lies in the existence of the collection as a preserved body of creative work.

For historians of independent music, digital archivists, researchers of creative production, and listeners interested in unconventional musical projects, the directory provides an unusual case study. It demonstrates how one person can use contemporary recording and archival technology to preserve an extraordinary quantity of original material and make that material publicly accessible.

In an age when songs increasingly exist as individual digital files rather than physical objects, the LongestDigitalAlbum project takes that transformation to an extreme. It turns the concept of the album from a container with a fixed capacity into an open-ended digital landscape.

And that may ultimately be the most enduring achievement of the archive: **not simply creating an exceptionally large collection of music, but leaving behind a searchable digital record of what one artist was capable of creating when the traditional boundaries of the album no longer applied.**

Written by Marcel Ray Duriez

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